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ABSTRACT

This transcript of and guide to a two-cassette course designed to assist New Yorkers in erasure of their accents can be used for either individual or group study. Narrative and taped demonstrations of Standard American English that pinpoint typical phonological barriers and pronunciation difficulties are outlined. The author's own system of pronunciation symbols is used. (MSE)

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HOW TO SPEAK STANDARD AMERICAN ENGLISH
WITHOUT A FOREIGN ACCENT.
NEW YORK EDITION

Jack Catran

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JACK CATRAN

**HOW TO
SPEAK
STANDARD AMERICAN
ENGLISH**

**WITHOUT A
FOREIGN
ACCENT**

A HENRY HIGGINS PRODUCTION

*This is not another book on "English for the Foreign Born"
or "English as a Second Language"*

IT IS

● **AN INTENSIVE COURSE IN ACCENT ERASURE** ●

A powerful and effective audio-visual tool designed to be used by
those millions of new Americans seeking to rid their speech of
FOREIGN ACCENTS

NEW YORK EDITION

JACK CATRAN

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*Give me your tired, your poor, your
huddled masses yearning to breathe free.
The wretched refuse of your teeming
shore. Send these, the homeless, tempest-
tossed to me. I lift my lamp beside the
golden door.*

Emma Lazarus
The Statue of Liberty

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INTRODUCTION to the NEW YORK EDITION

During my extensive experience as a specialist in dialect and accent erasure, I had sought vainly for a book or teaching aid specifically designed to help my students from New York City reduce — or eliminate — their regional dialect. To my knowledge, such a teaching aid **did** not exist.

This audio-book is a pioneer attempt to alleviate that problem. It is written in simple English, and cast in the second person singular. Because it is aimed not only at teachers, but at you, dear New Yorker, the text carefully steers clear of the phonetic symbols and "scientific" jargon of the field of linguistics.

To repeat, the program has not before been tried. One of the reasons, may be due to my theory — for whatever it is worth — which holds that in order to successfully erase accents the teacher ought to be able to "perform" the accent. Otherwise, the student is corrected on a one-word-at-a-time basis, and cannot hope to recall the correction when speaking spontaneously.

What is the New York accent? To begin with, well over a million New Yorkers speak English with Yiddish colorations. The speech of scores of others features a strong Italian lilt and stress, overlarded with a massive dose of Italian vowel sounds. There is also an Irish New York accent, as exemplified by the many celebrated New Yorkers we have come to know in the field of entertainment, such as Jackie Gleason, James Cagney, and Carroll O'Connor. What about the heavy Hispanic accent of those who migrated into the city from the islands of the Caribbean? And the Black language of Harlem? And, finally, what of the slightly-affected speech of those hundreds of thousands of New Yorkers who aspire to "culture", who are to be found in the theater, in the concert halls, in the museums, and in the libraries of that glittering metropolis?

To adequately cover all of those distinct linguistic categories within the confines of a single 2-hour audio-book would clearly be an impossibility. In addition, a broad approach covering *too much* territory would not have been as effective as one aimed at the fundamental problems inherent in the speech of *all* New Yorkers. Furthermore, I had already published a separate edition for the Black accent and another for the Hispanic accent.

For those reasons, I have limited this edition to what I have determined are the ethnic roots of the New York accent — the Italian, the Yiddish, and the Irish — and I shall take them up in that order, beginning with the Italian. These ethnic influences which presently flavor the speech of New Yorkers, should not be confused with the

Italian, Yiddish, or Irish *accents*, subjects I have already treated in separate editions of "How to Speak English Without a Foreign Accent." The multitudes who speak English colored by those three ethnic roots were brought up in Brooklyn, Queens, the Bronx, Staten Island, Manhattan, close to the East River along the Jersey shore, and Long Island. These people now speak with what has come to be known as the New York accent, and *that* is the accent to which we shall address ourselves.

The pronunciation symbols used in the course are my own, and anyone can understand them after a short period of orientation. Still, it is important to listen to the inflection, color, and sounds of Standard American-English before you can learn to repeat and eventually adopt those characteristics in your everyday speech. The cassettes that accompany the book effectively solve that problem.

The cassettes can be used in workshops, speech clinics, and of course, by you New Yorkers in the privacy of your own homes. To get the most out of the material, two cassette recorders should be used, one for playing the course cassettes, the other to be used by you to compare your own speech patterns with the demonstration material.

What is Standard American-English? The United States is a country made up of many regional dialects: Boston, New York, Midwest; etc. With the advent of radio, television, and high-speed air travel, those localisms are rapidly disappearing. The American-English used as a standard in this course hews as closely as

possible to the English spoken by network radio and television announcers. I am confident that that yardstick will serve you New Yorkers as an effective working model in your quest for mastery of the language.

One final note: the ultimate purpose of the course is to attempt to offer a humble contribution to the noble process of integration that so typifies the cultural history of the United States. The people of the United States are the product of the richest admixture of cultures the civilized world has ever known. If I can help you, New Yorker, to meld into, and further enrich, our heritage, then we are all on our way toward attaining the growth and maturity so desperately required by the world, especially this world of today which is so in need of world citizens.

END OF INTRODUCTION

HOW TO SPEAK

STANDARD AMERICAN

ENGLISH

WITHOUT A FOREIGN ACCENT

Self-monitoring and self-correcting your New York accent by working with the printed material and the taped demonstrations.

I have little doubt that if you set aside the time required for frequent practice periods you will gradually acquire a mastery of the phonetic repertoire of Standard American-English sounds.

Aside from urging you to use two tape recorders, I can think of no other procedures for you to follow as you progress through the course, reading the lessons to follow and listening to the demo tape.

The Pronunciation Symbols Used in This Course

For our purpose, the English alphabet of 26 letters shall represent roughly 50 classes of sound. The six vowels, **a - e - i - o - u - y**, alone, or in combination, represent 20 vowel and diphthong sounds. The twenty consonants, alone, or in combination, represent 30 sounds.

Note: The symbols listed in the column titled **Our Symbol** shall serve as the alphabet of this

course. *You must memorize* the sound of each one before moving on to the lessons ahead. The left hand column lists the symbols used in Webster's 2nd International Dictionary.

VOWELS

<u>Dict Symbol</u>	<u>Our Symbol</u>	<u>Sample Word</u>
ũ	UH	under, alone
ă	AH	father, hard
ă	A	bad, master
ô	AW	ball, cough
ē	EE	he, feed
ĕ	EH	get, letter
â	a	care, chair
î	i	sit, middle
ō	O	pot, proper
oo	OO	food, moon
oo	oo	look, good
ũ	yOO	unit, eulogize
ā	AY (EH-EE)	take, later
ī	I (AH-EE)	ice, might
ō	OH (UH-OO)	bone, phone
û	u (UH-EE)	earth, turban
ou	OW (AH-OO)	out, mouse
oi	Oi (AW-EE)	oil, coin
ă	Aee (A-EE)	thank, dangle

The SCHWA (pronounced SH-V-AH), symbolized as Σ, represents the unstressed sound found in the 2nd syllable of "China", "pencil". Also found in the unstressed "er" of "teacher" and "paper".

CONSONANTS

<u>Our Symbol</u>	<u>Sample Word</u>
KW	quick, quite
NG	sing, rang
KSH	luxury
Y	yes, your
KH	loch, ach
R	rice, run
W	wing, woman
WH	while, when
M	mother, mine
N	never, nonsense
L	letter, lovely
H	hungry, honey
[J (voiced)	judge, gelatin
[CH (unvoiced)	church, cheese
[G (v)	get, go
[K (unv)	cut, cat
[GZ (v)	exit, exert
[KS (unv)	tax, exile
[ZH (v)	azure
[SH (unv)	she, shun
[V (v)	vowel, vote
[F (unv)	frank, fort
[TH (v)	the, those
[th (unv)	thin, through
[D (v)	dim, done
[T (unv)	tin, ton
[B (v)	butter, bending
[P (unv)	putter, pending
[Z (v)	zeal, zone
[S (unv)	seal, sewn

The following listing of both vowels and consonants represents the outstanding problems in your New York accent. The right-hand column displays the very heart of your pronunciation problems; the left-hand column the keys to the solution. You will be well on your way toward the mastery of Standard American-English as soon as you develop the habit of using the left-hand examples in your spontaneous, everyday speech.

First you will have to listen to my taped demonstration of the Standard sound, then practice it yourself on your own recorder until you feel that you have come close to the correct pronunciation. As soon as you conquer these problems, you shall be well on your way to success. Bon Voyage!

ITALIAN VOWEL CHANGES

Standard American Sound		New York Italian Sound	
Sound	Example	Sound	Example
AY	make break vapor	UH-EE	M-UH-EE-K, as in "M-UH-EE-K M-EE D-OO IT" BR-UH-EE-K, as in "EE-Z G-AW-NE BR-UH-EE-K IT" V-UH-EE-PΣ, as in "DΣ KAZ GO/ V-UH-EE-PΣ LOK"

AH	father cards sharp	O or A	FODE, as in "WaZ YΣ FODE?" or "D-EE-L Σ KADZ" for "Deal the Cards" "Y-AW P-oo-T-EE SH-AP", for "You're pretty sharp"
A	flat bad fast	A or a	FLAT (No change) BaD, as in "DΣ G-oo GAZ ANΣ Ba GAZ" for "The good guys and the bad guys." FaST, as in "G-OH FaST"
AW	caller falter water	No change	
EE	he treat people	No change	
EH	bed met better	EH	Sometimes UH, as in B-UH-TΣ, for "better": "EE-Z B-UH-TΣ DEN Y-OO" for "He's better than you."
a	chair bare care	No change	
i	bit sit differ	No change	

O	top copper bond	A or AH	TAP, for "top": "AN TAP ΣDΣ H-EE-P" (On top of the heap) K-AH-PΣ, for "copper" BAND for "bond": "H-EE P-OI-CH-ΣSD Σ BAND" ("He purchased a bond").
OO	spoon food truth	No change	
oo	foot wolf soot	No change	
yOO	pure beauty cube	No change	
UH	alone final sofa	No change	
I	price cry miles	A	PRAS for "price" as in "W-UH-TS-Σ PRAS Σ DAT T-EE-NG" for "What's the price of that thing?" D-OH-N KRA for "Don't cry" "F-AW M-AW MALS" for "Four more miles."
OH	stone motor both	No change	

u	earn purple furnish	OI	"H-AH M-AW-CH DIDJE OI-N?" P-OI-PL, for "purple" F-OI-NI-SH for "furnish."
OW	scout mountain doubtful	No change	
OI	oil boys loiter	No change	

ITALIAN CONSONANT CHANGES

Note: The Italian speaker of American-English often substitutes a quick catch in the throat (properly known as a glottal stop) for certain consonants. The symbol we shall use to indicate the glottal stop will be a slash [/]. For example, many Italian speakers pronounce the words "didn't" as **Di/NT**, "Italy" as **i/ΣL-EE**, "couldn't" as **K-oo/NT**.

WH— You usually sound this as a **W**, as in **W-EH-N**, **WOT**, **NWa?** for "When, what, and where?" Try to remember it's **WH**, a simple breath of air, as in **WH-EH-N**, **WH-AH-T**, **AND WH-aR?**

TH— Your tendency to pronounce **TH** as a **D** can easily be corrected by remembering to stick the tip of your tongue out of your mouth and emitting air, while using your voice. Often you drop the **TH**, as in **AW-LΣTAM** for "all the time."

- th**— This sound is produced the same as the **TH**, *but without using your voice*. Just blow out air.
- R**— Don't add an intrusive **R** sound to words ending in vowels, such as **H-OO-Z ID-EER W-UH-Z IT?** for "Who's idea was it?" Conversely, don't leave the **R** out, as in **SH-AW-T**, for "short", and **W-Oi-KΣ** for "worker". Final **R** is rarely sounded by New Yorkers.
- K**— Don't substitute a **T** sound for this, as in **I aSTEM**, for "I asked him." It's **ASK**, not **aST**.
- T**— Don't drop the **T** at the end of words such as "Want", as in **YΣ W-AH-N M-AW?** for "You want more?" and **I DiN M-EE-NΣ D-OO iT**, for "I didn't mean to do it." This sound is often disregarded by you in words such as **TW-UH-N-EE** for "twenty" or replaced by a **D** as in **W-AW-DΣ** for "water". As I mentioned before, you use the glottal stop instead of this sound in words such as **BA/L** for "battle", **S-Oi/N** for "certain", and **B-AH/L** for "bottle".
- Sound Reversal**—Don't reverse sounds as in **J-OO-LΣR-EE** for "jewelry", **MODRiN** for "modern", **S-UH-TH-RiN** for "Southern", **P-AY-NTNΣ** for "painter".
- D**— Don't drop the **D** sound, as in **UH-NΣ DΣ LaM P-OH-ST**, for "Under the lamp post," or **L-EH-S FAN OWT** for "Let's find out."

- H— Often you neglect to sound the H at the beginning of words, as in EE-Z Σ Y-OO-MiN B-EE-N, for “He’s a human being.”
- V— Don’t drop this sound in words such as “lives” and “over” (He lives over there). Don’t say H-EE LiZ OH-WΣ Da. It’s “H-EE LiVZ OH-VΣ TH-aR.”
- S— It’s GAS, not GaZ.

YIDDISH VOWEL CHANGES

Standard American Sound		New York Yiddish Sound	
Sound	Example	Sound	Example
AY	make break vapor	<u>EH</u> -EE	Since AY is a diphthong made up of EH and EE, there is no change in the pronunciation except for the stress on the EH. For example it’s M-EH-EE-K BR- <u>EH</u> -EE-K V- <u>EH</u> -EE-PΣ
AH	father cards sharp	AH	Again, this sound is stressed for a longer period than the Standard sound. Otherwise, no change. It’s F-AH-THΣ K-AH-DZ SH-AH-P

A	flat bad fast	A or a	FLAT (No change). BaD, "H-EE-Z V-EH- R-EE BaD." FaST, as in "G-OH FaST."
AW	caller falter water	No	change
EE	he treat people	No	change
EH	bed met red	No	change
a	chair bare care	No	change
i	bit sit differ	No	change
O	top copper bond	O	No change, except for the fact that the New York Yiddish version of this sound is more pro- nounced than the Standard, as in TOP KOPE BOND
OO	spoon food truth	I-OO	A slight I sound precedes the OO, as in SPI-OO-N FI-OO-D TRI-OO-T
oo	foot wolf soot	No	change

yOO	pure beauty cube	No change	
UH	alone final sofa	No change to "alone", "final" and "sofa", but often changed to an O sound, as in SOM KIND ΣV P-OI-SEN for "Some kind of person", or NOT/NZ OP for "Nothing's up."	
I	price cry miles	<u>AH</u> -EE or O	Since I is a diphthong made up of AH and EE, there is no change in the pronunciation except for the longer stress on the AH. For example its PR-AH-EE-S D-OH-N KR-AH-EE M-AH-YILZ Also, OM G-OH-W- EE-NG, for "I'm going."
OH	stone motor both	OH or <u>EH</u> -OO	It's ST- <u>EH</u> -OO-N M-OH-TΣ B-OH-th
u	earn purple furnish	OI	OIN P-OI-PL F-OI-NI-SH DΣ R-OO-M WΣZ F-OI-NI-SH-T ΣN P-OI-PL

OW scout
mountain
doubtful

A-OO It's SKA-OO-T
MA-OO-NTEN
DA-OO-TF-ooL
"HA-OO ΣBA-OO-T
KOM-EE-NG NA-
OO?" for "How
about coming now?"
Often this sound is
changed to O, as in
HODEYΣ N-OH? for
"How do you
know?"

OI oil
enjoy
loiter

No change

YIDDISH CONSONANT CHANGES

- D—** Often you drop this sound when it occurs at the end of words, such as **H-OH-L AH-N** for "Hold on", or **TRI TΣ FIN OW-T** for "Try to find out." Also, **K-oo-N** for "couldn't", and **SH-oo-N** for "shouldn't".
- H—** Don't delete this sound when it is followed by the **yOO** sound, as in **yOO-J** for "huge", or **yOO-MiN** for "human".
- J—** This should never be pronounced **CH** as in **NOLi-CH** for "knowledge", or **KOLi-CH** for "college".
- L—** The **L** sound is often replaced by a sound for which linguistics and phonics experts have thus far not assigned a symbol. Distinctly Yiddish in its roots, I have not symbolized it in the symbol table in front of the book because it is a sound peculiar to only a small segment of the New York

population. You should recognize the sound as soon as I utter it. It is the sound heard in phrases such as "Let me alone", "I love lollipops," and "All right, Louie. Let's get going." Sometimes the distortion is created by substituting a **W** sound for the **L**, as in **W-EH-M-EE ΣW-OH-N**, for "Let me alone," or **WOW-EE-POP** for "lollypop."

R— Here is a sound that is often distorted in a manner peculiar only to those whose speech has come under the control of the Yiddish or Irish influence. It is a distortion generated by substituting a **V** for the **R**, as in **G-OH KV-AW-S DΣ STV-EE-T**, for "Go across the street", or "**KV-AY-Z-EE P-EE-PΣL KΣMiT KVIMZ**" for "Crazy people commit crimes".

Final **R** (at the end of words) is rarely sounded by New Yorkers, regardless of their ethnic roots. For example, it's **WaZ DΣ CH-a** for "Where's the chair?" or **D-OH-N STa AT DΣ B-EE-R; DV-EE-NK iT** for "Don't stare at the beer; drink it."

You also have a tendency to insert an **R** where it is not needed, as in **L-AW-RΣN-AW-DΣ** for "Law and order", or **I aSKD D-EE AH-DΣST TΣ DR-AW-R iT FΣ M-EE** for "I asked the artist to draw it for me." New York newsboys are often heard to shout, **P-AY-PΣ MiSTΣ? P-AY-PΣ MiSTΣ?**, for "Paper, mister?" In a feeble attempt at affectation, some New Yorkers will revert to the Spanish trilled **R**

in words such as “three” and “through” which are sound as **th-RRR-EE** and **th-RRR-OO**.

S— It’s **GAS**, not **GaZ**. Don’t replace the **S** with a **Z** sound.

T— You often drop this sound in words such as “twenty”, which you pronounce as **TW-EH-N-EE**. More serious is your use of the glottal stop — that quick catch in the throat described in the Italian Consonant Changes which we shall symbolize here with a slash [/] — as a substitute for **T**, as in **BA/L** for “battle” or **S-Oi/NL-EE** for “certainly.”

TH— A **D** sound should not be substituted for the **TH**, as in **Da G-OH-EE-NG** for “They’re going.” Sometimes you delete it, as in **AW-L-OH-Z GIZ** for “All those guys.”

WH— The proper sound of **WH** is rarely, if ever, uttered by New Yorkers, especially those who speak with Yiddish colorations. Try to say **WH** (a simple, unvoiced breath of air) instead of **W**. It’s **WH-ar**, **WH-AH-T** and **WH-I** — not **WaR**, **WOT**, and **WI** — for “Where”, “What”, and “Why”.

IRISH VOWEL CHANGES

Standard
American Sound

New York
Irish Sound

Sound	Example	Sound	Example
AY	paper crazy painter	EH-EE	P-EH-EE-PΣ. KV-EH-EE-Z-EE as in DΣ P-EH-EE-PΣ MaNZ KV-EH-EE-Z- EE, B-UH-D-EE, for "The paper man's crazy, buddy."
AH		No change	
A	faster dancing Saturday	a or A	FaSTΣ DaNSIN SAD-EE "Wa G-AW-N DaNSIN SAD-EE" for "We're going dancing Saturday."
AW	coffee awful water	No change, but more drawn out, as in "DΣ K- AW-F-EE-Z AW-FEL. ITS T-OO W-AW- TΣR-EE", for "The coffee's awful. It's too watery."	
EE	he treat people	No change	
EH	bed met better	No change	
a	chair bare care	No change	

I	bit sit differ	No change
O	top copper bond	AW-O T-AW-OP K-AW-OPE B-AW-OND "SH-EE-Z W-OI-KEN WITIM AW-ON DE J-AW-OB", for "She's working with him on the job."
OO	spoon food truth	No change "OM T-EH-LEN YΣ DE R-EE-L TR-OO-T," for "I'm telling you the real truth."
oo	foot wolf soot	No change
yOO	pure beauty cube	yOO "SH-EE-Z T-AW-KIN or PyOO-Σ y-UH-NITSD y-UH ST-EH-EE-TS" for "She's talking pure United States."
UH	alone final sofa	Usually no change, but sometimes stretched out and prolonged as in H-EE-Z HIDEN UH-NDE DE S-OH-FE CH-AH-L-EE, for "He's hiding under the sofa, Charlie."
I	price cry miles	ΔH-EE OM KV-AH-EE-IN or K-AW-S DE PVIS IZ O G-AW-N UH-P AH-N FV-AH-EE-DE, for "I'm crying because the price is going up on Friday."

OH	stone motor both	OH or EH-OH	G-EH-OO EH-OO-VΣ Da, B-UH-D-EE for "Go over there, buddy."
u	earn purple furnish	OI or UH-EE	DΣ G-UH-EE-LS IZ WaRΣN P-OI-PL for "The girls are wearing purple." H- EE OI-NZ IZ M-UH- N-EE AH-N SAD-EE, for "He earns his money on Saturday."
OW	scout mountain doubtful	A-OO	DA-OO-N ΣR-A -OO-N T-OI-T-EE T-OI-D STV-EE-T, for "Down around Thlrty-thlrld Street."
OI	oil enjoy loiter	uRL or AW-EE or UH-EE	uRL for "oil". B-AW-EE for "boy" P-UH-EE-ZN for "polson" DΣ B-AW-EE-Z GOT N uRL-EE V-UH-EE-RS for "The boy's got an oily voice."

IRISH CONSONANT CHANGES

D— Don't drop this important sound at the end of words. For example: W-EE F-AH-OO-N AH-OO-T EE-Z H-OH-LDiN Σ G-oo-D P-OH-KΣ HaN, for, "We found out that he's holding a good poker hand."

Don't drop the D sound in the middle of words, as in UH-NΣ N-EE-T for "underneath", or ITS Σ W-UH-NΣ H-

EE DiN F-AH-EE-N iT, for "It's a wonder he didn't find it."

II— Don't delete this sound when it is followed by a **y-OO** sound, as in **yOO-J** for "huge", or **yOO-MiN** for "human".

R— Why do you replace this with a **V** sound, as in **KV-UH-MZ K-UH-M FΣM EE-TiN KVAKΣZ**, for "Crumbs come from eating crackers."

Don't drop the **R** at the end of words, as in **D-OH-N G-OH F-AH** for "Don't go far."

Don't *add* an **R** sound to the end of words, or between vowels, as in **G-OH DR-AW-R Σ PiT-CH-Σ**, for "Go draw a picture." Also, **FL-AH-RiD-ΣR AN K-yOO-BΣR AH-R ILΣNS**, for "Florida and Cuba are islands."

T— You have a strong tendency to drop this sound in the middle, and at the end, of many words. For example: **I GOT PL-EH-N-EE Σ N-UH-TN** for "I've got plenty of nothing." Or, **I S-EH-N iM Σ L-EH-DΣ**, for "I sent him a letter."

Be careful of your use of the glottal stop (that quick catch in the throat which I shall symbolize by a slash [/]) to replace the **T** as in **YΣ KaN BR-EE-NG Σ BO/L ΣB-AW-D Σ BA/L-SH-iP**, for "You can't bring a bottle aboard a battleship."

TH— Don't replace this sound with a **D**, as in **D-EE-Z, D-EH-MZ**, and **D-OH-ZΣZ**, for "these, them, and those."

Don't *delete* the TH as in aL EE-Z T-EE-NGS, for "All these things."

Don't use a glottal stop instead of this sound, as in GiM-EE S-UH-/M TΣ EET, for "Give me something to eat."

WII— No true New Yorker, regardless of his ethnic heritage, would be found dead uttering this sound as it should be uttered. If you want to speak Standard American, you must learn to simply blow air out of your mouth through your pursed lips when sounding the WH. Don't replace it with the W sound as in Wi-CH GI iZ WiSLiN? for "Which guy is whistling?"

* * * * *

COMMON EXPRESSIONS and GRAMMATIC CHANGES

While your primary goal in this course is the eradication of your New York accent, it would not be amiss at this point to remind you of a few of the common syntax and grammatic errors committed by New Yorkers of all ethnic groups. Of course, if grammar is not your problem, simply skip this section and move onto the next. Examples of mixed-up verb tenses, dropped prepositions, and pronoun substitutions are demonstrated in the following sentences:

LEAVE ME ALONE

for

Let me alone.

...

SHE'S THE PERSON THAT WENT

for
She's the person who went

• • •

WHERE DO YOU WANT I SHOULD GO?

for
Where do you want me to go?

• • •

BEING THAT HE'S SICK, HE SHOULDN'T
GO

for
He shouldn't go because he's sick

• • •

ON ACCOUNT OF YOU, I'M SICK

for
I'm sick because of you.

• • •

I DON'T LIKE HOW HE SINGS

for
I don't like the way he sings

• • •

I'M NOT GOING. SO SUE ME.

• • •

STILL AND ALL, HE'S A NICE PERSON

• • •

SO GO ALREADY

. . .

ARE YOU THE PARTY THAT CALLED?
(The word "party" is often used an affected replacement for "person".)

. . .

THIS HERE HAT IS NICER THAN THAT

. . .

I DASSENT TELL HIM
for
I'd better not tell him.

. . .

THAT THERE BOOK IS MINE.

. . .

IF YOU'LL PARDON THE EXPRESSION.

. . .

JOE'S MY INTENDED
for
Joe's my fiancé

. . .

DID YOU EVER? SOME NERVE

. . .

CAN YOU PLAY "M-EE-NΣM-EE"?
for
Can you play "Mean to Me"?

* * *

I KooNT LEAVE HER

for

I couldn't leave her

* * *

WIN-CH-Σ TELL ME WHAT IT WOULD
TAKE FY-UH-DΣ GO?

for

Why don't you tell me what it would take
for you to go?

* * *

I W-oo-DΣV IF I K-oo-DΣV

for

I would have if I could have

* * *

SOME PROBLEM WORDS

make — not M-UH-EE-K — M-AY-K

these — not D-EE-Z — TH-EE-Z

total — not T-OH-/L — T-OH-DL

thin — not TiN — th-iN

gas — not GaZ — GaS

earth — not Oi-T — uR-th

thirteen — not T-Oi-T-EE-N — th-u-RT-
EE-N

twenty — not TW-UH-N-EE — TW-EH-
NT-EE

turkey — not T-UH-EE-K-EE — TuRK-
EE

floor — not FL-AW — FL-AWR

early — not UH-EE-L-EE — uRL-EE

when — not W-EH-N — WH-EH-N

ask — not aST — ASK
 didn't — not DiN — DiDNT
 under — not UH-NΣ — UH-ND-EH-R
 human — not Y-OO-MiN — H-yOO-MiN
 water — not W-AW-DΣ — W-AW-T-EH-R
 certain — not S-Oi-/N — SuRTEN
 bottle — not B-AH/L — BOTEL
 battle — not B-A/L — BATEL
 lives — not LiZ — LiVZ
 picture — not Pi-CH-Σ — PiK-CH-ΣR
 something — not S-UH/M — S-UH-M-th-EE-NG
 crazy — not KV-AY-Z-EE — KR-AY-Z-EE
 across — not ΣKV-AW-S — ΣKR-AW-S
 coming — not KOM-EE-NG — K-UH-M-EE-NG
 Hi! — not H-AH-EE! — HI!
 nothing's up — not NOT/NZ OP — N-UH-th-EE-NGZ UH-P
 college — not KOLi-CH — KOLΣJ
 alone — not ΣW-OH-N — ΣL-OH-N
 lollypop — not WOW-EE-POP — LOL-EE-POP
 crime — not KVIM — KRIM
 law and order — not L-AW-REN-AW-DΣ — L-AW AND AW-RDΣR
 draw — not DR-AW-R — DR-AW
 faster — not FaSTΣ — FASTER
 I'm — not OM — IM
 down — not DA-OO-N — D-OW-N

Now that we are aware of our trouble spots, let us begin to apply what we've learned. After a few practice sessions, you will learn to imitate the correct sounds of the following sentences, slowly, but correctly. Your next step toward success will come when you begin to self-monitor and self-correct your spontaneous speech in your daily interrelationships with other English speakers.

After a period of time — which varies with different students — you will arrive at your final goal: the automatic, self-correcting production of standard American-English, as you automatically (without seeming effort) monitor and self-correct your everyday speech.

Please read each of the following sentences aloud, one at a time, after listening carefully to the tape demonstration. Stop the tape after each sentence, and practice until you feel you have come close to correct pronunciation. Then record both my version and yours on your own tape recorder. You now have a record of your progress up to this point.

Later, repeat my recitations, this time without reading the text. When you have attained a fair degree of fidelity, memorize and recite some of the sentences to your family and friends. You will be pleasantly surprised at their response, which should further reinforce your new habits of speech. Remember, we must be patient and allow time to pass. Eventually you will find your new habits spreading to formerly-unfamiliar words.

VOWEL EXERCISES

This lesson should be practiced and practiced until you have considerably narrowed the difference between your recitation and mine.

AY (EH-EE)

That jewel is not jade — it's fake. It's only painted that color.

It's shameful to place the blame on Mame.

Kay weighed the paint before making the sale.

Headaches and backaches and earaches and toothaches can cause much pain.

The parade turned out to be an insane charade.

Dave and Mabel took a plane from Maine to the Ukraine.

The renegades on the barricade slaked their thirst with pails of orangeade and lemonade.

Waiter! Take away this pastry. You may change it for a plate of plain date cake.

AH

The Taj Mahal is not located in Guam or Iran (EE-R-AH-N)

There are few skylarks and woodlarks in Denmark.

If you begin your journey in Washington, D.C., you can hardly miss Panama on the way to Bogotá.

Kindhearted, chicken-hearted, broken-hearted Martin bartered a Bartlett pear for Charlie's dark barley.

A

The dancing master ran to Mack's stand for a ham sandwich.

The bad man sat on my black hat, so I grabbed his tan cap and ran.

The diplomat dispatched to Leningrad was an osteopath from Trinidad.

The next Olympiad featuring orangutan track events could take place in Yucatán, Pakistan, or Afghanistan.

Diana and Hannah exported their Havana bananas to Montana, Louisiana, Indiana, and Guiana.

AW

Morse, the lovelorn Norse, played a French horn on the North rim of the Matterhorn.

Four haughty horses and a naughty Macaw were born in a Montreal hallway during an awful thunderstorm.

Mortimer drank alcohol and water highballs at the free-for-all softball game.

Archibald crawled and called from the stone-walled vault.

EE

Apathy, empathy, sympathy, and dyspathy were each bittersweetly displayed by the evil King Lear.

Chinese, Japanese, Cantonese, Pekinese, and Burmese are as different from each other as Portuguese is from Singhalese.

Marguerite treated Peter to discreet meals of buckwheat,mincemeat, and sweetmeats.

EH

For breakfast she spread jelly and cheddar cheese on bread, fed Jerry, then went to bed again.

Ed met a terrible yellow leopard when he went to Anabelle's French hotel.

Blockheads and boneheads and deadheads and hot-heads fell together when Spence spread his deadly message.

yOO

Madame Curie of Munich knew that Hugh's abusive mule needed a manicure.

We must not assume that bugle-blowing Tunisians always play pure Arabic music.

Nude, beautiful Eunice played the ukulele in her new costume while traveling from New York to the Ukraine.

O

Scott jogged and plodded in his sloppy togs through the hot Bronx streets.

Suzu Wong hobbled through the honky-tonks of Hong Kong looking for Scott, her mah-jongg partner.

Doc knocked the bottle of Scotch off the ice-box shelf and mixed himself a hot toddy.

oo

The swift-footed crook hooked the wooden cookbook.
A good-looking Chinook woman put a cookie in her
pocketbook.

I relaized, after I took a good look, that I should have
stood firm.

i

Jump in quickly while I give you a lift to Vilna.

Tim ripped the skin on his shin when he slid down the
hill.

The winebibbing Gypsy grinned as he sipped a bit of
sticky gin.

Bill implied that English was a rich source of silly
idioms.

Mrs. Wiggs of Brazil nipped the infant's bib after the
strong-willed shrimp dribbled his milk all over his crib.

oo

Lewis missed his tutor at school because his tooth
was loose.

Luther claimed that Boole was too poor to attend
Santa Cruz College.

Rube Bloomberg concluded that Calhoun was too
poor to own a bassoon.

There is no sight loonier than a balloonful of prune-
fed baboons spooning under the moon.

UH

Uncle munched a bunch on onions as he scrunched under Gunther's umbrella.

The sun comes up like thunder once a month in Tundra country.

I hunger for those seductive Hungarian Sunday suppers that Mother once served.

Those who study voltage and currents understand the meanings of the terms "inductance", "conductance", and "reluctance".

I (AH-EE)

Clyde tried to fight his way through nine miles of senile reptiles on the Nile.

Simon denied that there will be pie in the sky when he dies.

OH (UH-OO)

Zola Cohen munched on a smoked Polish sausage and Gorgonzola while bowling in Pensacola.

Rhoda Dolan dozed while rowing her boat in the ferocious, precocious ocean.

Viola O'Neill broke her crayola while holding a bowl full of baloney and macaroni.

U (UH-EE)

The purple turban was purchased by a Persian merchant for thirty pearls.

Bert learned that he earned more in Lucerne than Gert did in Berne.

I have heard that all birth, from cutworms to pachyderms, returns to the earth.

OW (AH-OO)

In an hour, Howard, the loudmouthed scout with the gout, will return to the clubhouse.

Sam Howe clowned on the crowded Greyhound bus from Foochow to Moscow.

I was dumbfounded and astounded as I watched the proud scow run aground loaded with flounders.

OI (AW-EE)

Roy parboiled, soft-boiled, and hard-boiled the eggs in a wok full of soy oil.

Boyle pointed out the Rolls Royce that Joyce foisted on the boy from Illinois.

Batboys, cowboys, and playboys are to be found among the hoi polloi of Troy and Des Moines.

Aee (A-EE)

Frank, the mountebank, handed Hank a blank check.

You may deposit your francs at the swanky savings bank on the riverbank.

The pranky crank was spanked by the lanky Yank on the shank of the clanky gangplank.

a

Mr. Dare bought a pair of rare mores.

Carefree David planned an airplane trip to Delaware.

Mabel brushed her hair, grabbed a pair of pants, paid her fare, and prepared to travel to we know not where.

Let us review the sounds of American-English once again — first a few difficult vowels, then some troublesome consonants, singly and combined — this time in more detail. Please repeat each recitation after me, in the silent spaces I have provided. Record both your version and mine. When you are through, compare the two. *Do not proceed with the course until you are satisfied with your performance.*

AY as in	jade paint lemonade
AH	wash barter start
A	bad black sandwich
AW	horn crawl stonewall
EE	feeling, leaving, believe
a	prepare, fairgrounds, airplane
I	until, knit, risk
O	constant, propaganda, politics
oo	would, book, Hollywood
yOO	uniform, beautiful, computer
EH	leopard bread together
OO	school bassoon prune
UH	thunder Hungarian supper
I(AH-EE)	reptile Simon senile
OH (UH-OO)	smoke precocious doze
u (UH-EE)	purple learn birth

OW(AH-OO) clubhouse proud flounder
 OI(AW-EE) parboil Illinois pointed
 Aee (A-EE) blank spank cranky

Now for the consonants:

CR crazy across crumb
 FL flutter Florida flood
 BL bland blood problem
 PL plaster pleasant explode
 SL sleek slander reslotted
 L let, mellow, milk
 P pull petal perfect
 PR practice pronounce precedent
 CL clean clinic nuclear
 TR train transfer attract
 Fyoo fewer futile fumigate
 Lyoo aluminum allude luminous
 TH those that this
 th earth thin throw
 H herringbone, hold, helpless
 J agile, Jackson, jump
 Q quote, quite, quickly
 S cigar, sunshine, steel
 V vodka, violet, vinegar
 W wagon, world, wisdom
 CH Chernobyl child cheese
 Tyoo Tuesday substitute attune

SH	essential insatiable initial
BR	brilliant library February
NG	sing tongue Hong Kong
B	stab fib hub
D	broad bladder sound
K	exercise axiom acclaim
N	neat, near, name
R	frost teacher impress
T	fast assort blast
GZ	exert examine exactly
Z	zebra zoologist easy

MORE EXERCISES

It is important that you repeat the following word pairs, and the sentences that follow, after me, carefully comparing your pronunciation with mine.

bed	bad	kettle	cattle
Meg	mag	wreck	rack
Rhett	rat	pest	past
Edison	Addison	fester	faster
pen	pan	peck	pack
neck	knack	lest	last
Beth	bath	Becker	backer

Rhett was the pest who sat on Addison's neck.

The bad boy slept in Harry's bed.

Edison invented the gramophone, not the telegraph.

Tell Jerry that Hal can't pack his medicine.

Max and Meg snacked on black bread and eggs.

Crafty Ben zigzagged to the edge of the craggy flat.

Queen Mab bagged a cab to French Quebec.

The sexy Czech kissed his aunt's neck in Afghanistan.

Abraham the rebel tracked Ed to a Halifax cul-de-sac.

Celeste and Cal spent the weekend in Trinidad and Leningrad.

NOW LET'S TRY THESE

look	Luke	wood	wooded
------	------	------	--------

full	fool	could	cooed
------	------	-------	-------

pull	pool	bull	Boole
------	------	------	-------

soot	suit	hood	who'd
------	------	------	-------

should	shoe'd	cookie	kooky
--------	--------	--------	-------

Look Luke! Don't put your foot in the woman's boot.

The rueful fools drank their full of the good soup.

Let's pull the crooked poodle out of the nudist's pool.

Buddhists should shoe their pussy-footed hooves in the Yankee Doodle room.

Junior wooed six-foot Louise in the bramblewood bush.

The Chinook woman could coo like a furious pullet.

Luther claimed that Boole's law was full of bull.

Tootsie Bloomberg was the hood who'd concluded that his couscous was cooked.

Kooky kangaroo cookies crumble crudely.

AND STILL MORE

team	tim	sheen	shin
Jean	gin	bleep	blip
ease	is	each	itch
reek	Rick	teal	till
ream	rim	seal	sill
cheat	chit	heed	hid
leave	live	feet	fit
eel	ill	eat	it
peach	pitch	beat	bit
meat	knit	seat	sit

Tim's team eked out a slim victory.

Jean keeps her gin in Pete Smith's bin.

Peter eases his itch with Gleason's pills.

Rick's kitchen reeks with inedible leeks.

We can fix each tire by reaming the rim.

Would it be cheating if I treated the chit cheaply?

I intend to begin living when I leave this evening.

Never eat an ill eel.

Peter imbibed a pitcher of peach juice.

Imogene's knitting is easily the neatest in the Institute.

See the sheen on Chip's oiled shins.

The bleeps will be indicated by instant blips on the video screen.

Beatrice wheezes with discomfort each time her skin itches.

The green-winged teal drifted on the river till feeding time.

The window sill was sealed with wheat filler.

Please heed his bid to remain hidden.

Be sure that the shoe fits your feet.

It remains to be seen if the beans will be eaten.

Fields was beaten bit by bit by Reese's skillful hitting.

Phillip would not sit in the cheaper seats.

The phrases to follow are clearly absurd and nonsensical. Repeat after me, line for line:

Be oblong, be bloated, be blase.

Be tasteless, be rude, be multitudinous.

Live in a swamp and be three-dimensional.

Go into a coffeeroom closet and suck eggs.

NOW LET'S WORK ON THESE

Moribund gophers ride baroque horses.

Morton, the phoney saxaphonist, poured water into his baritone horn.

Will the folks in the auditorium please focus their eyes on Horace?

* * * * *

If you have been carefully monitoring yourself up to this point in the course, your spontaneous speech, as well as your studied readings, should be showing a vast improvement. If not, I would

suggest that you stop at this point and review. Do not proceed until you sound almost letter-perfect to your ear, then continue to move forward by repeating the immortal words of Abraham Lincoln's Gettysburg Address after me, piece-by-piece. I shall recite it through once, then piece-by-piece for you to repeat. After three or four recitations, please do your best to memorize the entire speech. It is not as difficult as it may appear.

The Gettysburg Address was delivered by Abraham Lincoln on November 19, 1863 at the dedication of the national cemetery on the Civil War battlefield of Gettysburg, Pennsylvania.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great Civil War, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world

will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

Now, I want you to listen to, and repeat, each segment of the speech after me. Note that I shall lay special stress on the possible problem areas as italicized in the text. Do not move on until you have thoroughly practiced each segment. Then recite the whole address from memory until you are satisfied. Record your final, polished version.

Note: I have italicized New York problem words:

Segment 1: *Four score* and seven years ago our fathers brought forth on this *continent*, a *new* nation, conceived in liberty, and dedicated to the proposition that all men *are* created equal. Now we are engaged in a great Civil War, testing

whether that nation or any nation so *conceived* and so dedicated, can long endure. We are met on a great *battlefield* of that war.

Segment 2: We have come to dedicate a portion of that field, as a final *resting* place for those who here gave *their* lives that that nation might live. It is altogether fitting and *proper* that we should do this. But, in a larger sense, we can not dedicate — we can not consecrate — we can not *hallow* — this ground.

Segment 3: The brave men, living and dead, who struggled here, have consecrated it, far above *our* poor power to *add* or detract. The world will *little* note, nor long remember what we say here, but it can never forget what *they* did here. It is for us the living, rather, to be dedicated *here* to the unfinished work which *they* who fought here have thus far so nobly advanced.

Segment 4: It is rather for us to be here dedicated to the great task *remaining* before us — that from these honored dead we take increased devotion to that cause for *which* they gave the last full measure of devotion — that we here highly resolve that *these* dead shall not have died in vain

Segment 5: — that this nation, under God, shall have a *new birth* of freedom — and that *government* of the people, by the

people, for *the* people, shall not perish from
the *earth*.

* * * * *

The following combines a number of problem sounds for many New Yorkers. I will read the whole thing through. Then you must replay my recitation at least three times, each time repeating after me. Please memorize the short piece and recite it out loud to yourself and others, until you (and, of course, *they*) are satisfied with your recitation.

When I was young, I pitied the old. Now old, It is the young I pity.

In his eighty-eighth year, Dr. Yousef Ben Zvi is even more energetic and vital than he was at 56, when he first began to enrich my life.

He continues to write and teach and lecture. Although he has long since passed the mandatory retirement age for professors at the college of medicine at the university, he is still there, still active. Special dispensations have been made for him, new titles invented, loopholes found. The fact is that he is indispensable — an institution within an institution, without which it would be dangerously diminished.

So he tears about town, making daily visits to the clinics, as he has done for over sixty years; and conducts his

seminars, the most popular in the history of the university.

He rises at dawn each morning and goes to work on whichever of his two books in progress strikes his fancy. The first is a comprehensive work on Pavlov, with whom he was once associated. The second, an autobiography. During the past four years, he has made three round trips to China, and is planning another. He consults regularly with the psychiatric division of the college on a long-range project involving the interrelationship between psychology and physiology. He serves as mentor and invaluable friend to a variety of individuals all over the United States.

He is a perfect example of his own theories on the subject of age and aging, life and death.

I once asked for his views on death.

"Oh, I don't mind the idea at all," he replied. "I'm quite resigned to death, but — but just not today!"

Repeat each of the following quotations, taken from *"Is There Intelligent Life on Earth?"*, after me. Note where I have laid the stresses in each quotation. You may choose to stress the quotations differently. If so, please feel free to do so, and note that the intent and meaning may change with your interpretation.

All great truths begin as blasphemies.

Reflect on the works of anthropologists, whose concern is the evolution and behavior of groups of people and cultures; their customs, mores, lifestyles, and religions. Expose your children to this subject in their early, formative years.

Inquire into the teachings of Charles Darwin. Immerse yourself in the study of your relationship to all other life forms on this planet. Learn how we originated, how we developed, how the selection process works, and about the process of mutations.

There has never been a planned city in the history of our planet, but public interest in the field is increasing daily as the citizens of our decaying cities become more concerned with the future quality of their lives.

Total cities have to be designed in America, not by architects expressing their creativity on a building-by-building basis, but by city planners skilled in the design of man-machine systems.

A stroll through the city of tomorrow would take us through flora and parks where children will be seen playing. We would see cultural centers featuring large areas devoted to the arts and music, with people attending these attractions without payment or tickets of any kind. What would be startling to a person of today would be the sparse population and the strange silence over the city.

Since the planned cities of tomorrow will be radial, there will be radial conveyors to move people to and from the central core to the outer ring, and circular conveyors to transport them around each ring. As the radial conveyors carry a person outward, he would pass over crystal clear lakes and streams, and through forests of flowers and dark greenery.

The new technology would startle today's person. Giant production centers, operated by a social integrator, will silently form and shape all the products required for human needs. Voice-actuated devices of all sorts will act as electronic slaves for all citizens. The new leisure will allow people to spend most of their time in education, travel, and adventure.

Symposiums on world affairs will be held at vast domed centers designed to house super-intelligent computers with three-dimensional displays. The control centers will be capable of making optimum decisions on billions of simultaneous events in fractions of a second.

Time has no respect for individuals or cultures. The bio-social forces that shape the future are lawful. The future, like the present, is the result of the primary forces of the space-time continuum.

It is happening. It is important that we be ready for it.

If you feel that your rate of speech is a little fast, here is an exercise that should slow you down. Read the following sentence at your normal rate, but insert the number one between each word:

She (one) is (one) going (one) to (one) the (one) movies (one) today.

Now repeat the exercise, but this time do not recite the number one out loud, but "think" it. It may feel a bit frustrating, but if you tenaciously practice a few random sentences like these for an hour a day, you definitely will modify your old behavior patterns. It takes patience and work, but you will succeed in becoming a slower, more deliberate, speaker, with the added bonus of more authority in your voice.

If your speech rate is too slow, time yourself while reading the following sentence. Then read it again against the clock. Don't worry about a little bit of sloppiness. If at first you took fifty seconds to read, see if you can achieve it in thirty-five seconds. This exercise should raise your awareness of the differences in speech rate. Here is a good paragraph for increasing your rate:

To become a "perfect" person it is currently the fashion to get in touch with your feelings. Also, it is imperative that you scream, encounter, roll, meditate, follow your stars, let it all hang out, lay back, and desensitize yourself. And on top of it all, you had better keep up with the endless flow of How To — books, with titles such as *How to Soothe Your*

Shattered Nerves, How To Be Free in an Uptight World, and How To Let Your Neurosis Work For You.

You have surely noticed by now that our readings have become more than mere word exercises. They deal now with ideas — about science, technology, and the future. For the purpose of the course, whether you agree or not with the premise presented is not important. What is important to you is that you are learning to express ideas, forcibly and convincingly.

Here is a short discussion on the scientific method, also taken from "*Is There Intelligent Life on Earth?*", which I want you to read into your tape recorder as if you were addressing a large audience. Then compare your recitation with mine. I have italicized those portions which I feel should be emphasized.

Most lay people have only a *hazy notion* of what research scientists do. Scientists are often *social*, even *gregarious*, beings. The world of science is a place of *intelligence* and *ambition*, of people who want to do well at their work and be respected by their peers for it. In that respect, they are much like the rest of us. But the stakes in scientific research are *high*, and the rewards can be *greater*. And in a world of job dissatisfaction, they appear to enjoy their work, where they are usually engaged in the humdrum work of checking, measuring, and acquiring information related to the quantities and qualities of phenomena.

In chemistry, much of the work is rote in purifying materials, checking spectra, breaking down chemicals, synthesizing new ones, deducing molecular structures, and blending substances into mixtures with special properties. In astronomy, most of it involves sky-mapping with the use of optical and radio telescopes. Physics is a lot of tedious work, collecting data related to sub-atomic particles and nuclear structures. Geologists are constantly accumulating data related to the structure, composition, and fossil content of rocks, and age-dating and recording geological histories. They are also involved in the study of metals, minerals, and fossil fuel deposits. As dull as it may appear, *this is the stuff from which most scientific achievement is born.*

Even if you don't agree with the premise of that last recitation, I want you to sound as if you do. It may take twenty tries until you can deliver it cleanly, with conviction and power. You must learn to become personally involved with *what* you say, as well as *how* you say it.

After you have achieved that, I would like to extend my congratulations on your brilliant achievement in hurdling all the obstacles I have set in your path up to now.

Yes, "*what* is said" may be more important than "*how* it is said" — that was the reason for assigning you the reading of the essay on the scientific method. But *what* is said always

comes across more convincingly when it is skillfully communicated.

* * * * *

Here are a few tongue-twisters, difficult even for the average American, so do not despair if you find them tough going at first. Stay with it until you get them right. I would suggest also that you memorize them — they can be very impressive to your friends and, as you shall see, quite difficult even for native Americans to execute without a slip. The trick is to concentrate on *what* you're saying, not on the mechanics of slick articulation.

She stood on the balcony inexplicably mimicking him hiccuping and amicably welcoming him in.

Are you copper-bottoming 'em, my man? No'm, I'm aluminiuming (AL-yOO-MiN-EE-SM-EE-NG) 'em, mum.

The sixth shiek's sheep's sick.

Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of *his* thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust *not* three thousand thistles through the thick of *thy* thumb.

Please record those tongue-twisters on your own tape and compare them with mine.

* * * * *

We have come to the end of the course. I want you to keep in mind that erasing your accent is a continuing process; you must assign at least an hour a day for practice. Now, as I bid you good-bye, I wish you the best of luck in your future undertakings.

The best of luck to you,
Jack Catran

HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT

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Jack Catran is a scientist with many years of experience. As a consultant to leading aerospace corporations, he participated in the Apollo program and other major U.S. space shots, where he specialized in the design of life support and man-machine systems. He has conducted extensive research on the use of computer-generated graphics in intelligence communication systems, automated teaching devices, and programmed learning. Language, phonics, and the science of verbal behavior has always interested him deeply. This book is a labor of love.

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